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In the opinion of the reviewer the authors have succeeded in their attempt to produce an interesting, live, text as a basis for natural conversation between instructor and student—and such a text should prove popular with both student and instructor. To the majority of American students studying French in high school and college, conversation will have little practical value as a medium for the exchange of ideas between themselves and Frenchmen, once they have completed their school course. But the ability to pronounce correctly, and to speak fluently a limited vocabulary of modern colloquial French is of real educational value for every student of the language in that it will help him to approximate the mental attitude of the Frenchman, and thus better understand and appreciate his point of view. And for the realization of this latter aim, especially, such a text as *Pour Parler Français* should give excellent results.

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Concerning BRAUNSCHVIG: *NOTRE LITTÉRATURE ETUDIÉE DANS LES TEXTES*. Colin, Paris, 1921. 2 vols. 12frs. each.

Monsieur Braunschvig's recent text-book bids fair to prove as great a success in the United States as in France itself. Several American universities are already using it for their introductory courses to French literature.

In France, before the publication of Mr. Braunschvig's book, *lycée* professors were too often obliged to teach literature proper as they would have taught the history of the Thirty Years War. The student was asked to memorize at home the opinions to be found in such well-known manuals as those of MM. Lanson, Desgranges, or Pellissier, to recite in class and to note down a few additional explanations given by the professor. All teachers endeavoured, it is true, to illustrate this dogmatic side of their teaching with the help of such extracts as were provided by the *Morceaux Choisis* of MM. Desgranges or Cahen, but none of these class-books provided those series of quotations by means of which Mr. Braunschvig succeeds in putting before us the different articles of an author's literary creed in the very words of that author. Consequently, in most cases the student could not judge for himself, and the ministerial instructions of 1902, stating that "l'enseignement de la littérature doit sortir de l'étude des textes," were only partly carried out.

Thanks to Mr. Braunschvig's book, French *lycée* professors are now able to let the facts speak for themselves all the time, and the student is thus assured of acquiring a first-hand knowledge of

French literature, if he is willing to be trained in that really great art of the "Explication française," which will enable him to *see* in a text everything that is there and to found his judgment on numerous and accurate personal observations.

There is nothing, in my opinion, to prevent the American student from obtaining the same desirable results and from deriving from his French classes both a sound knowledge of French literature and a real capacity to appreciate for himself any piece of literary work. I have, to be sure, found out that the average American student does not like to express his opinions—even in English—before a whole class, and, since we are speaking of introductory courses, this is to be expected, as every beginner is naturally afraid of making blunders. But, if the teacher takes great care, first to explain at length what he expects of his students and then to do some "explications françaises" in collaboration with them, he will soon be surprised and delighted to find one, then two, then four, then many open their eyes at last and *see* in a text things which he had not always noticed himself.

When this point is reached, it will be found advisable to ask the whole class to prepare the linguistic part of the "explication" and to be ready to give the meaning of the difficult or antiquated words and phrases. On the other hand, the study of the ideas and feelings, of the style and—if need be—of the versification, should be divided between two or more students.

It is hardly necessary to add that the teacher must make a choice amid the great wealth of material Mr. Braunschvig puts at his disposal. If he is supposed to give his students an idea of French literature from its beginnings to the 18th century in the course of one semester, formal "explications" (one hour for a single extract) will be limited to the most representative authors. Other classes will be devoted to the reading aloud of the most important remarks and quotations placed by Mr. Braunschvig at the beginning or in the body of each chapter and to a rapid commentary upon one or two especially representative extracts contained in the chapter under consideration. Finally some fifteen hours will be reserved for a rapid reading of one tragedy of Corneille, one of Racine, and one comedy of Molière.

The following is a possible schedule of work on the aforesaid lines for a semester's course in French literature, from the beginnings to the 18th century. (Three hours credit.)

1. Introductory lecture dealing with the beginnings of French literature down to the 16th century.
2. What an "explication française" is. Method illustrated in connection with Charles d'Orléans' rondeau on Spring.
3. Villon—*Ballade des Pendus*. (In collaboration with class.)
4. Reading aloud of Mr. Braunschvig's most important remarks and quotations on the Renaissance and of one or two extracts.

5. The same with next chapter on the Reformation.
  6. Calvin to Francis I. (Collaboration.)
  7. Du Bartas—The Flood. (Collaboration.)
  8. Rabelais—*La journée de Gargantua enfant*. (Collaboration.)
  9. Montaigne—*Montaigne en voyage*. (Collaboration.)
  10. Reading of chapter on secondary prose writers.
  11. Marot—*Le lyon et le rat*. (Collaboration.)
  12. Reading of chapter on the Pléiade.
  13. Ronsard—*La vieillesse*; Du Bellay—*Nostalgie*. (Divided between three students.)
  14. Reading of the chapter on Malherbe's reform.
  15. R gnier—Part of his *Satire   Rapin*.
  16. Reading of the essential facts about the French Academy and the Pr cieux.
  17. Mlle de Scud ry—*Carte du Tendre*.
  18. Lecture on the history of the French stage from the beginning to Corneille.
  - 19-20-21-22-23. *Le Cid*.
  - 24-25-26-27-28. *Andromaque*.
  - 29-30-31-32-33. *L'Avare*.
  34. Reading of the chapter on "La litt rature mondaine."
  35. La Bruy re—Two *Portraits* and some maxims.
  36. Mme de S vign —Two letters.
  37. Saint-Simon—*La mort du Grand Dauphin*.
  38. Reading of the chapter on the realistic reaction.
  39. Reading of the chapter on Religious literature.
  40. Pascal—*L'Imagination*.
  41. Reading of the chapter on *La Fontaine*.
  42. Reading of the chapter *Les Educateurs*.
  43. Reading of the chapter on Criticism.
  44. Reading of the chapter on Ancients and Moderns.
  45. Reading of the chapters on Social and political ideas.
- Two or three hours will profitably be devoted to one hour tests in class every five or six weeks.

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## HELPS IN TEACHING SPANISH GRAMMAR

### I

*COMPENDIO DE GRAM TICA ESPA OLA*. BY LAWRENCE A. WILKINS. Henry Holt and Company. 1921. 95 pp.

The publication of a brief book of reference upon the essential points of Spanish Grammar has been long desired by a large pro-